

LAW ENFORCEMENT  
As Affecting Commercialized  
Prostitution

Prepared by The American Social Hygiene Association, with the cooperation of The New York Police Department.

IN AN AVERAGE SIZED MID-WESTERN CITY WHERE CONDITIONS ARE TYPICAL. THE MAYOR AND THE CHIEF OF POLICE CHECK UP ON THE GOOD RESULTS OF CLOSING THE RED-LIGHT DISTRICT.

SCENE 1.

Int. Mayor's office-

DIAPHRAGM OPEN on 9 ft. line shot of mayor and chief at desk discussing court records--The Mayor, looking at records in book, asks question, to which chief replies:

OUT IN: "SINCE THE CLOSING OF THE DISTRICT THREE YEARS AGO THERE HAS BEEN A DECREASE IN CRIMES AGAINST WOMEN, AND THERE'S NO TELLING HOW FAR THIS SHUTTING OUT OF UNDESIRABLES HAS HELPED REDUCE CRIME GENERALLY."

Back to scene: The mayor shows interest and says:

OUT IN: "I THINK, CHIEF, WE'RE CONVINCED THAT ALL KINDS OF PROSTITUTION, AND PARTICULARLY THE COMMERCIAL, CAN BE MINIMIZED IN ANY COMMUNITY BY LAW ENFORCEMENT."

Back to scene: The chief nods agreement--mayor says he thinks it would be a good plan for the chief to talk it over with the force--the chief agrees it would--FADE OUT

IN HIS TALKS WITH THE FORCE, THE CHIEF EMPHASIZES THE THREE PRINCIPAL COUNTS OF SOCIETY'S INDIGNMENT AGAINST PROSTITUTION--THAT IT CAUSES DISGRACEFUL CONDUCT, BROKEN HOMES, AND VENEREAL DISEASES.

SCENE 2.

Int. assembly hall--FADE IN

(This is a nondescript hall with indications of being connected with police headquarters--police pictures, perhaps)--about twenty policemen in uniform, four in plainclothes and two policewomen in uniform are seated listening to the chief (who stands by a table speaking--he need not be shown in this shot, but may be shown in close-up, speaking).

SCENE 3.

Corner assembly room

CLOSE VIEW (About 6 or 8 ft away) of chief speaking earnestly--he says that he wants them to understand why prostitution threatens the security and health of a community and how it may be repressed by law enforcement, and how they may best cooperate--he says:

OUT IN: "THE PUBLIC'S SENSE OF DECENTY IS OUTRAGED BY PROSTITUTION. BOYS AND GIRLS ESPECIALLY MUST BE PROTECTED FROM DEMORALIZING INFLUENCE."

Back to scene: As he speaks:

SS' 85 RAM



SCENE 4.

Assembly room

SEVERAL close-up flashes of policemen and policewomen interested.

SCENE 5.

Corner assembly room

CLOSE UP of Chief speaking (last part of Sc. 3 might be used here in the cutting)--OVERLAP DISSOLVE TO WHAT HE IS DESCRIBING:

SCENE 6.

Ext. lat. street--OVERLAP DISSOLVE From Sc. 5

This might be poolroom or movie ext., say place where such an incident is likely to occur--as close as practicable to establish location and show the action.)

A boy about thirteen or fourteen, possibly with long trousers, and a girl about twelve or thirteen, are standing talking (waiting for a car--if the weather is wintry they can have skates) A man and a prostitute enter scene--the man isn't quite certain he wants to go with her, at her price--she cajoles him.

SCENE 6 A

CLOSE UP of man and prostitute--she "makes up" to him--he demurs at the cost--she says:

CUT IN: "OH, COME ON--I'LL SHOW YOU A GOOD TIME. I KNOW A HOTEL ONLY A BLOCK AWAY WHERE WE CAN GET IN, AND NO QUESTIONS ASKED."

Back to scene: He yields and she takes his arm and pulls him along with her.

SCENE 7.

Ext. street

VERY CLOSE UP of boy and girl looking on, the girl wonderingly, the boy interested--he has some knowledge of what the thing means, apparently, and is a little ashamed as he glances quickly at the girl--she asks what it means--he evades--FADE OUT

FADE IN) "GOOD HOMES ARE THE FOUNDATION OF GOOD GOVERNMENT.  
PROSTITUTION BREAKS UP HOMES."

FADE OUT)

SCENE 8.

Corner in entrance hall to house

Door nearby leading to another room--hatrack with man's coat and hat--on the floor is a letter and a man's glove--letter is not in an envelope--wife in bungalow apron is on scene--spies letter on floor (close up of letter to point her suspicions) she picks it up, and the glove at the same time, putting the glove back in the pocket--the letter catches her eye and she reads:

SCENE 9.

VERY CLOSE UP of letter held by wife:



(SCENE 9 Cont'd.)

Dearest Honey Boy:

Why don't you come and see me as often as you used to? Has your wife found out about it? I miss your love and kisses awfully. One of the girls is away on a trip. Come on down and hear our new records and love me a lot.

Kisses,  
Babe

SCENE 10.

Corner entrance hall

CLOSE VIEW OF wife horrified as she realizes the letter means that her husband is unfaithful to her--she is sobbing when the door opens and a child comes in--wife keeps letter and clasps little one in her arms, indicating that there is to be a scene with her husband and possibly a separation.--OVERLAP DISSOLVE TO:

SCENE 11.

Int. assembly hall--OVERLAP DISSOLVE From Sc.10

CLOSE UP of Chief speaking title:

OUT IN: "PROSTITUTION IS ACKNOWLEDGED TO BE THE CHIEF CAUSE OF VENEREAL DISEASES, WHICH ARE SERIOUS, CONTAGIOUS, AND WHICH CAUSE UNTOLD MISERY TO MEN, WOMEN AND CHILDREN.

Back to scene: The Chief picks up a number of photographs, (seven or eight) from table and steps down toward audience.

SCENE 12.

Int. assembly hall

View of audience, as chief with photos walks in--he holds up each picture, separately and says something about it as he looks at it (in order that a close up of the photo and a spoken title may be cut in) and then passes the pictures, one by one to the policeman and policewomen (these pictures are illustrating a series of venereal disease complications)\*\*\*\*After passing out the pictures the chief walks out of scene to rostrum or platform where he was speaking:

SCENE 13.

Int. assembly hall

Close up of chief as he walks in and speaks to audience from rostrum or platform.

OUT IN: "PROSTITUTION WAS FORMERLY EXCUSED BECAUSE IT WAS BELIEVED THAT SEXUAL GRATIFICATION WAS NECESSARY FOR THE PHYSICAL WELL-BEING OF MEN--"

Back to scene: He continues:

OUT IN: "--BUT MODERN MEDICAL OPINION AND THE GOVERNMENT HAVE SHOWN SUCH NOTIONS TO BE ENTIRELY GROUNDLESS."

Back to scene: He goes on:

OUT IN: "PROSTITUTION PRESENTS A SERIOUS DANGER TO THE INDIVIDUAL AND TO SOCIETY. THE FUNCTION OF THE POLICE, THEREFORE, IS, FIRST, TO PREVENT - SECOND, TO DETECT AND ARREST."

Back to scene: He speaks:



SCENE 14.

Int. assembly room

FLASH of audience to break up effect of long speech by chief.

SCENE 15.

Int. assembly room

CLOSE UP of chief speaking:

OUT IN: "THE UNIFORMED OFFICER--MAN OR WOMAN--HAS MANY OPPORTUNITIES FOR PREVENTING PROSTITUTION."

Back to scene: As he speaks, OVERLAP DISSOLVE TO:

SCENE 16.

Public square or park - OVERLAP DISSOLVE From Sc. 15-

A sporty looking youth drives up to curb and accosts 2 girls of about twenty, somewhat overdressed in a cheap fashion, who are strolling along--one goes to car, other stands by--cut to:

SCENE 17.

Nearby in park, or across street

CLOSE VIEW of <sup>police woman</sup> seeing the encounter--she determines to interfere and starts toward car.

SCENE 18.

Public square or park

FAIRLY CLOSE VIEW--youth flirting with girl--tries to get her to accompany him in car--she appeals to other girl to come with them as she appears a little reluctant to go alone, but the other girl demurs--the youth obviously doesn't want the other girl--the girl is about to yield when the other girl remarks the approach of the policewoman, who enters the scene. The policewoman inquires of the girl if she knows the man--the girl responds with a mind-your-own-business air and the youth begins to expostulate when he realizes he is talking to a policewoman and desists, starts car quickly and gets away--policewoman notes license number and jots it down in notebook--the girls try to edge away during this, but she calls them back and talks to them kindly and seriously--says:

OUT IN: "LOTS OF THE GIRLS I HAVE TO ARREST FOR PROSTITUTION STARTED OUT JUST THAT WAY--"

Back to scene: She warns the girls and takes their names and addresses--FADE OUT

(FADE IN) "THE EFFICIENT POLICE OFFICER HAS AN EYE AND A MIND TO PUBLIC WELFARE."

(FADE OUT)

SCENE 19.

FADE IN

Ext. dance hall--(tint for night)

One couple enters followed by two young prostitutes--they are eyed by a plain-clothed man lounging nearby FADE OUT

FADE IN "YOU ALL KNOW THAT THE POLICE OFFICER WHO SUGGESTS REST ON PLAIN-CLOTHES DUTY IS THE ONE WHO LOOKS AND ACTS LEAST LIKE A POLICEMAN."

FADE OUT



SCENE 20.

FADE IN

Ext. dance hall--(tint for night)

Two young prostitutes emerge with youths they have picked up inside--as he watches a policewoman comes out, recognizes him and indicating the girls and their victims, says:

OUT IN: "THE PROPRIETOR OF THIS DANCE HALL KNOWS WHAT THOSE GIRLS COME HERE FOR AND I SUSPECT HE HELPS THEM, HIS LICENSE SHOULD BE REVOKED."

Back to scene: Plainclothesman agrees and makes report--FADE OUT.

(Note: Same girl and detective to appear in Sc. 47.)

(FADE IN) "WHEN, FOR ANY REASON, IT IS FOUND DIFFICULT TO PROSECUTE THE OWNER, OR MANAGER OF A RESORT, IT IS POSSIBLE TO LIMIT ITS OPERATION BY 'PICKETING'."

(FADE OUT)

SCENE 21.

FADE IN

Ext. dilapidated 2nd street--(tint for night)

A policeman is strolling up and down before a house--sees two young men approaching and takes his stand at the head of the walk leading to the house and stops them.

(Note: Same youths as in Ext. of dance hall)

SCENE 22.

Ext. dilapidated street--(tint for night)

CLOSE VIEW policeman and men--he advises them to stay out of the place--says:

OUT IN: "BETTER KEEP OUT BOYS, ONE OF THE GIRLS WHO LIVES THERE WENT TO THE CITY HOSPITAL WITH SYPHILIS YESTERDAY, AND THE PLACE IS LIKELY TO BE RAIDED ANY MINUTE."

Back to scene: The young men look thoughtful, decide they don't want to go in, thank the policeman and walk off while the policeman resumes his picketing. FADE OUT

(FADE IN) "IDLE GANGS ARE AN ANNOYANCE TO THE PASSERSBY AND BREEDERS OF VICE AND CRIME. BREAK THEM UP."

(FADE OUT)

SCENE 23.

FADE IN

Ext. 3rd street--(tint for night)--

Five boys from seventeen to twenty are blocking sidewalk--a young woman passes and one of them tries to flirt with her while others laugh and make remarks, much to her annoyance--policeman comes around corner and breaks up the gang, telling them to move on--FADE OUT

(FADE IN) "THE 'MOVE ON' ORDER MUST BE APPLIED WITH DISCRETION, BUT WITHOUT DISCRIMINATION."

(FADE OUT)



SCENE 24.

(FADE IN)

Ext. 4th street--(tint for night)

A prostitute, middle-aged, and who has obviously seen better days, is loitering and attempts a flirtation with a man--a policeman comes around corner and orders her to move on--OVERLAP DISSOLVE TO:

SCENE 25.

OVERLAP FROM Scene 24

Another street--ext. high school

It is after school--a well-dressed elderly man saunters along and pauses as two girls come out--two other girls are leaving building in background--the two accented repulse man, but he continues to annoy them--officer walks in and tells him to "beat it quick" or he arrested--FADE OUT

(FADE IN) "WHILE PREVENTION OF LAW-BREAKING IS THE FIRST DUTY OF THE POLICEMAN, MEASURES FOR DETECTION AND ARREST ARE NECESSARY."

(FADE OUT)

Scene 26.

(FADE IN)

Ext. 5th street--(tint for night)

This is a respectable neighborhood--an officer walking is stopped by a woman who indicates a house saying:

OUT IN: "MEN AND WOMEN ARE COMING AND GOING ALL NIGHT THERE, AND SOME OF THEM ARE INTOXICATED, AND THERE'S A PLAYER PIANO THAT DRIVES EVERYBODY CRAZY, AND--"

Back to scene: This woman, who can be somewhat of a comedy, gossipy character, tells her suspicions to the policeman who promises to investigate--he turns toward the house as she marches off--FADE OUT

(FADE IN) "SUSPICIOUS PLACES, OR PERSONS, NOTED BY THE OFFICER, SHOULD BE REPORTED PROMPTLY TO HEADQUARTERS."

(FADE OUT)

SCENE 27.

(FADE IN)

Ext. 5th street, as 26 (tint for night)

In foreground the policeman who received the woman's complaint is looking toward the suspected house and talking to a plainclothesman--another policeman, with them, starts as if to go around the back of the house which they are to raid--a plainclothesman (not recognizable as such at this juncture) is just ascending the steps of the house while the others watch.

SCENE 28.

Yardside of house--(tint for night)

CLOSE VIEW of plainclothesman as he reaches door and knocks--looks around and off toward others waiting--hears someone coming--door opens and a woman appears--she is evidently the woman running the place--he asks:

OUT IN: "IS MARIE IN?"

Back to scene: She says not, but adds:



(SCENE 28 cont'd.)

CUT IN: "SHE HAS A FRIEND HERE, THOUGH, WOULDN'T YOU LIKE TO SEE HER?"

Back to scene: Plainclothesman says he would and enters.

SCENE 29.

Ext. street-(tint for night)

as 27-FAIRLY CLOSE VIEW of policeman and plainclothesman--they start leisurely in direction of house.

SCENE 30.

Int. Marie's room-lights

Prostitute of about thirty-five is kneeling by a trunk, which is open and looking intently at a photograph.

SCENE 31.

VERY CLOSE UP of baby's picture held by woman.

SCENE 32.

Int. Marie's room-lights

Prostitute puts down picture with wistful look and fishes out pint flask of whisky from trunk tray--hears knock at door, conceals whisky and steps to door, opens it and admits Madame with plainclothesman--Madame introduces him as a friend of Marie's and leaves them--he kids a little she asks:

CUT IN: "WANT TO STAY ALL NIGHT?"

Back to scene: She agrees, naming price--he gives it to her--asks if he'd like a drink--he says he would--she goes to trunk--he strolls over toward window, raises shade and looks out.

SCENE 33.

Ext. street-(tint for night)

A shot from above, as seen from window by plainclothesman, showing policeman and plainclothesman below, looking up and seeing signal, which is raising of shade--they start toward door quickly.

SCENE 34.

Int. Marie's room-lights

Plainclothesman pulls down shade and turns toward woman who is at table pouring liquor into glasses.

SCENE 35.

Veranda of house-(tint for night)

CLOSE view as Madame opens door and shows dismay as she sees patrolman and plainclothesman--they inform her that she is under arrest and enter--plainclothesman goes on in while policeman talks to woman at door.



Women drinking her drink—plainclothesman hasn't touched his, but holds it in his hand—hears step of brother officer, sets down drink, steps to door and opens it, to woman's surprise, and admits other plainclothesman who announces that woman is under arrest—she turns on first plainclothesman—he is kindly-says:

OUT IN: "WE DON'T LIKE TO DO THIS, BUT IT IS THE LAW. YOU'VE GOT TO QUIT THIS GAME WHETHER YOU WANT TO OR NOT, AND IF YOU'RE SENSIBLE AND WANT TO THERE ARE PLENTY OF PEOPLE HERE IN TOWN WHO'LL HELP YOU QUIT."

Back to scene: Woman sneers scornfully as she prepares to leave with them--  
FADE OUT

(MADE IN) "EVERY POLICE OFFICER, ESPECIALLY THOSE IN PLAINCLOTHES, HAS OPPORTUNITIES FOR DETECTING SOLICITATION IN PUBLIC PLACES."

(PAGE OUT)

## SCENE 37.

(PAGE III)

St. 6th Street  
A girl prostitute is looking in a window displaying articles of particular interest to men. - accosts a man who pauses--he shakes head and passes on.

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CLOSE VIEW of plainclothesman as he sees incident and starts toward girl.

SCHEM 22.

CLOSE VIEW of girl--she sees plainclothesman approaching, but doesn't, of course, recognize him as such--he comes in and looks in window, obviously in receptive mood, but without taking initiative--she solicits him--he places her under arrest--FADE OUT

(PAGE IN) "THE IDLE MALE FLIRT WITH A CAR IS A FAMILIAR NUISANCE IN EVERY COMMUNITY."

(PAGE OUT)

SECTION 40.

Int. 7th residential street  
The same young man who flirted with girls is in his car at curb—trying to flirt with girl passing—on the walk, just behind, is a plainclothesman who sees the youth trying to flirt.

## REFERENCES

XXXXXXXXXX of automobile license number (note - a flash of this ball battery  
is kept in when the ball is down - it is down - it is down)





SCENE 41.

CLOSE VIEW of plainclothesman as he watches--looks at car number.

SCENE 42.

VERY CLOSE UP of automobile license number (note--a flash of this had better be cut in when the policewoman takes it down before.)

SCENE 43.

Ext. residential street, as Sc. 40.

CLOSE VIEW of plainclothesman as he looks in book and finds the record of the number--starts toward car.

SCENE 44.

Ext. residential street as before.

GENERAL VIEW as girl ignores youth--plainclothes man runs up as youth is about to start car and move on, jumps on running board and halts him.

SCENE 45.

CLOSE VIEW of youth and plainclothesman as he reminds youth that his number is down in the book for a similar offense--youth has words with him and is placed under arrest. They start for station with detective on running board--  
FADE OUT

(FADE IN) "TAXICABS, AS AN AID TO PROSTITUTION, PRESENT ONE OF THE MOST DIFFICULT PROBLEMS OF THE DAY."

(FADE OUT)

SCENE 46.

(FADE IN)

Ext. railroad station--(tint for night)

Taxi standing as two plainclothesmen, appearing as casual travelers approach and ask:

CUT IN: "WHERE'S A GOOD HOTEL?"

Back to scene: The taxi driver sizes them up and says:

CUT IN: "DO YOU WANT ONE WITH, OR WITHOUT?"

Back to scene: Plainclothesmen feign ignorance and driver indicates with a title, which may not be necessary to show on the screen, that he means "women"--they tell him they'd like the girls--he tells them to get in cab, and goes to 'phone girls and make arrangements. FADE OUT

(FADE IN) "TAXI DRIVERS ARE FREQUENTLY IN LEAGUE WITH AGENTS OF COMMERCIALIZED PROSTITUTION, PARTICULARLY WITH ASSIGNATION HOUSES AND "SHADY HOTELS."

(FADE OUT)

SCENE 47.

(FADE IN)

Ext. cheap hotel--(tint for night)

Taxi, as before, with two plainclothesmen and two girls in it, comes to a stop and all get out as driver gets down and indicates hotel--one of the plainclothesmen asks fare and driver looks at meter.



SCENE 48.

CLOSE UP of action as all get out and driver looks at meter.

SCENE 49.

VERY CLOSE UP of taxi meter registering \$.50

SCENE 50.

CLOSE VIEW of group--driver tells them how much and one man pays him--as they are about to start in hotel, driver asks for more--plainclothesman asks why and driver says:

CUT IN: "I THINK I OUGHTA GET 'FIVE' FOR GETTING THE GIRLS FOR YOU."

BACK TO SCENE: One man protests--girls confirm the arrangement when one says it is too high--one girl remarks to the officer who is protesting at the price:

CUT IN: "AW, GO ON--THAT'S WHAT HE ALWAYS CHARGES."

Back to scene: The plainclothesman pays the driver and then the other man places the man under arrest while the first plainclothesman arrests the two girls--FADE OUT

(FADE IN) "HOTEL PROSTITUTION IS PARTICULARLY PERNICIOUS, AND IN SUPPRESSING IT THE POLICE, ESPECIALLY THOSE IN PLAINCLOTHES, CAN BE OF MATERIAL AID TO HONEST BUSINESS MEN WHO DESIRE TO KEEP OUT DISORDERLY ELEMENTS."

(FADE OUT)

SCENE 51.

FADE IN

At hotel desk

Clerk busy at desk as plainclothesman saunters up and says:

CUT IN: "ANYTHING DOING AROUND HERE--ANY GIRLS IN THE HOUSE?"

Back to scene: Clerk says he doesn't know, but shows he understands: Suggests that plainclothesman talk to bellhop--speaks:

CUT IN: "YOU MIGHT TALK TO THAT BOY."

Back to scene: Plainclothesman thanks him and crosses to bellhop nearby.

SCENE 52.

CLOSE UP of bellhop as plainclothesman approaches and makes proposition--he says that clerk suggested asking him (bellhop) -- boy says:

CUT IN: "IF YOU'RE REGISTERED HERE I CAN FIX IT UP FOR YOU."

Back to scene: Plainclothesman says he isn't registered, but boy leads him to desk.



- 4 -  
SCENE 53.

CLOSE VIEW at desk as bellhop leads plainclothesman to desk saying to the clerk that he wants a room--clerk hands officer a pen and latter registers--clerk gives number and key to boy and boy nods to him--clerk then turns away while boy says:

CUT IN: "THERE'S A PEACH OF A CHICKEN IN ROOM 22--WAIT A SECOND AND I'LL FIX IT FOR YOU."

Back to scene--plainclothesman agrees and boy gets room on desk phone and says:

CUT IN: "I'M SENDING A MELLOW UP TO SEE YOU--HE IS A REGULAR GUY."  
(NOTE: This title may not be needed on the screen)

Back to scene: He tells plainclothesman it is all right--plainclothesman asks what he owes for his trouble and boy puts it up to the plainclothesman's generosity--officer gives him \$2 and places boy under arrest after he has taken it--clerk returns and tells the plainclothesman he thinks he is a poor sport to turn on the boy that way--plainclothesman says to clerk:

CUT IN: "I MAY NOT HAVE ENOUGH EVIDENCE TO CONVICT YOU, THIS TIME, BUT YOU'RE JUST AS GUILTY, AND I'LL MAKE IT MY BUSINESS TO SEE YOU LOSE YOUR JOB TOMORROW."

Back to scene: He starts away with bellhop--OVERLAP DISSOLVE to Scene 58.  
(NOTE Scenes 54-55-56-57 (proper numbers, not ones now in script)-are deleted by this substitution)

SCENE 58.

OVERLAP DISSOLVE From Sc. 59.

Int. assembly room

CLOSE VIEW of chief as he finishes speaking, urging cooperation of all in law enforcement.

SCENE 59.

Int. assembly room

GENERAL VIEW of audience as they rise to disperse--FADE OUT

SUB: AFTER A YEAR OF CONSCIENTIOUS EFFORT BY THE POLICE DEPARTMENT.

SCENE 60.

FADE IN

Int. Mayor's office

Mayor and chief of police are looking at newspaper clippings or better still at one story in paper headed:



- 12 -  
(SCENE 20 cont'd.)

CITY GETS CLEAN HEALTH  
BILL IN VICE SURVEY

DUE TO LAW ENFORCEMENT  
SAYS CHIEF

Mayor's Policy of Suppressing  
Prostitution a Success Say  
Social Investigators

(etc)

Mayor and chief pleased—mayor compliments chief as he remarks that eternal  
vigilance is the price of a clean city—FADE OUT.

MT  
3/31/41  
G-C.



# THE AMERICAN SOCIAL HYGIENE ASSOCIATION

INCORPORATED

370 SEVENTH AVENUE

NEW YORK

January 20 1922

TELEPHONE  
2000 LONGACRE

CABLE ADDRESS  
"ASHANYING"

JAN 25 1922

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Library of Congress,  
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If this request can be granted you are asked and authorized to send the said copies to the undersigned at the following address: 370 Seventh Avenue, New York, N.Y.

Very truly,

**4 Copies Returned**

APR 1 1922

Delivered in person

American Social Hygiene Association Inc.

By,

*Barney Johnson*  
Attorney.



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